

SIXPENCE

**City of Bradford Corporation  
Art Gallery & Cartwright Memorial Hall**

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**ILLUSTRATED  
CATALOGUE**

— OF THE —

**Permanent  
Collection  
of Pictures  
and other Works of Art**



Published by Authority of the Art Gallery Committee







Cartwright Memorial Hall: South Front.



CITY OF BRADFORD  
CORPORATION ART GALLERY,  
CARTWRIGHT MEMORIAL HALL.

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## ILLUSTRATED CATALOGUE

— OF THE —

# Permanent Collection of Pictures

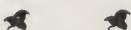
and other Works of Art.

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ART GALLERY AND  
MUSEUM COMMITTEE, 1908-9.

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RIGHT HON. THE LORD MAYOR  
(COUNCILLOR JAMES HILL, J.P.)



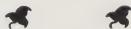
*Chairman* : ALDERMAN WM. C. LUPTON, J.P.

*Deputy Chairman* : ALDERMAN J. A. GODWIN, J.P.

ALDERMAN :  
E. R. HARTLEY.

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JAMES LAZENBY, J.P.	J. WILSON.



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W. E. PRESTON	-	-	DEPUTY CURATOR.
H. MALTBY	-	-	ASSISTANT.
F. RHODES	-	-	MUSEUM ASSISTANT.



Dr. Edmund Cartwright (Marble).

H. C. FEHR.



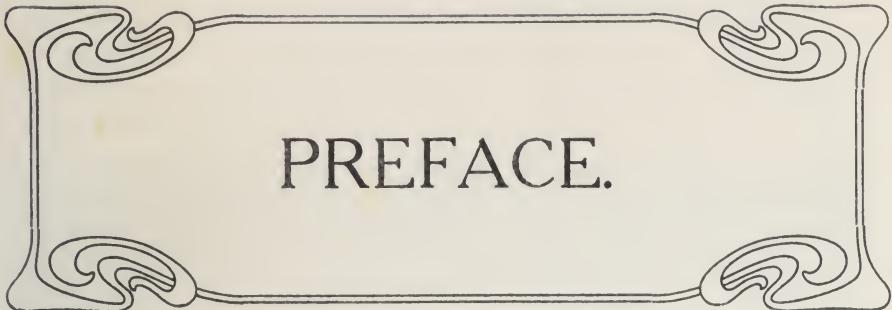
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Reception Hall, Cartwright Memorial Hall.



## PREFACE.

The Art Gallery of the Bradford Corporation was first established in 1879, and was located in the upper floor of the Library buildings in Darley Street. These premises were very unsuitable for the purpose, the lighting and general accommodation being quite inadequate to the needs of the institution. Several schemes for providing a separate building were considered from time to time, but it was not till the year 1898 that an opportunity arose for carrying out the desires of the Committee. In that year the late Lord Masham generously offered the sum of £40,000 for the erection of an Art Gallery and Museum which should serve as a memorial of Dr. Edmund Cartwright, the inventor of the power-loom, and wool-combing machine.

This magnificent offer was gladly accepted on behalf of the Corporation, and Lord Masham's condition that the building should occupy the site of his old home in Lister Park, was readily agreed to. Competitive designs for the proposed building were invited, and in response 115 sets of drawings were submitted from various parts of the country. Mr. Alfred Waterhouse, R.A., was appointed to adjudicate on the designs, and after careful consideration he gave the first place to that submitted by Messrs. Simpson and Allen, of London. This was unanimously adopted by the City Council and tenders were invited for carrying out the work. Unfortunately, when these were opened, it was found that owing to the increase in the price of labour and material the original estimate was exceeded by £15,000. Lord Masham, however, offered to defray half of the additional cost and promptly placed the sum of £7500 at the disposal of the Committee. After the building was completed it still remained to provide a suitable fore-court, which added considerably to the expenditure, and the total cost of all the work connected with the Institution eventually amounted to £70,000.

The building was formally opened by Lord Masham on the 13th of April, 1904. In order to inaugurate the work of the Institution an Art and Industrial Exhibition was organized on a large scale, and this was opened by His Royal Highness the Prince of Wales in the following month. It proved unusually successful, over two million persons entering the gates, and a net profit of £15,000 was realized. The building consists of four large rooms 88 feet long and 28 feet wide; four smaller rooms, a Reception room, and Sculpture gallery. One of the large rooms on the ground floor is devoted to local Natural History, and Archaeology, and a smaller room to the illustration of local history and topography.

The Permanent Collection of Pictures and other Works of Art is composed mainly of purchases by the Corporation, but some of the works have been presented by various donors. In addition to the permanent pictures special loan collections are exhibited from time to time, the principal being the Annual Spring Exhibition of Artists' Pictures, held during the months of March, April and May in each year.

It has been thought desirable to arrange the entries of the Catalogue in the alphabetical order of the artists' names rather than in a numerical sequence, because under the present conditions it is occasionally necessary to alter the positions of the pictures on the walls: a fact which makes it difficult to carry out a rigid numerical arrangement. The half-tone blocks in this Catalogue have been prepared from negatives specially taken for the purpose by Mr. W. F. Preston, the Deputy Curator of the Art Gallery.

BUTLER WOOD,  
Director.

## ABBREVIATIONS.

R.A.	Royal Academician.
A.R.A.	Associate Royal Academy.
A.R.C.A.	Associate of the Royal Cambrian Academy.
R.S.A.	Royal Scottish Academician.
R.S.W.	Royal Scottish Society of Painters in Water-colours.
A.R.W.S.	Associate of the Royal Water-colour Society.
R.I.	Royal Institute of Painters in Water-colours.
R.B.A.	Royal Society of British Artists.
R.E.	Royal Society of Painter Etchers.
A.R.E.	Associate of Royal Society of Painter Etchers.



Staircase, Cartwright Memorial Hall.







Corridor, Ground Floor, Cartwright Memorial Hall.

## **Paintings in Oils and Water-colours.**

**ALEXANDER, EDWIN, A.R.W.S. Young Blackcock.** Water-colour,  
25 in.  $\times$  19 in. *Purchased* 1908.

**AUMONIER J., R.I. A Sheep Farm on the South Downs.** Oil Painting,  
32 in.  $\times$  25 in. *Purchased* 1906.

Mr. James Aumonier is one of the few British artists who have reached a foremost place in modern landscape painting without an academic training. An intense love of nature and a refined sense of colour characterize his work, and these qualities, combined with a perseverance for mastering technicalities have been the means of his success. Born in London, he followed as a young man the profession of a designer of calicoes, but he aspired to greater things, and much of his leisure time was spent outdoors sketching and painting from nature, a pastime which prepared him for the high position he was afterwards to take in landscape painting. The undulating country of Sussex and Surrey has been his principal painting ground, and he is always at his best in depicting some lonely farm-stead with its simple surroundings, or the extensive tracts of pasturage dotted with sheep and cattle which are such a feature of the South Downs.

**BARKER, J. The Intellect and Valour of Great Britain.** Oil Painting,  
132 in.  $\times$  84 in. *Presented by W. E. B. Priestley,  
Esq., J.P., M.P.,* 1905.

**BARKER, WRIGHT, R.B.A. Circe.** Oil Painting, 80 in.  $\times$  56 in.  
*Presented by W. H. North, Esq.,* 1902.

This artist was born in Bradford. He is noted chiefly for his faithful rendering of animal life, but more particularly of sheep, cattle, horses and dogs. The subject of the above-mentioned picture is a sorceress of ancient Greek story, described in Homer's "Odyssey" as "Fair-haired, a clever goddess, possessing human speech." Round her palace were numbers of human beings, whom she had changed into the shapes of wolves and lions by her drugs and incantations.

BARTLETT, W. H. **A Breezy Crossing.** Oil Painting, 44 in.  $\times$  30 in.  
*Purchased 1894.*

Mr. W. H. Bartlett was born in 1858, and received his early art training under Gérôme, Bouguereau and T. Robert Fleury, in Paris. Mr. Bartlett is a lover of the sea and is particularly successful in his rendering of limpid water. Beside his paintings in oils he has executed many etchings of note.

BENTLEY, J. C. **A Tidal River.** Oil Painting, 28 in.  $\times$  17 in.  
*Purchased 1906.*

J. Clayton Bentley, the third son of Mr. Greenwood Bentley, a well-known Bradford lawyer, was born in Bradford in 1809. Went to London at the age of twenty-three, and learned the art of steel engraving from Robert Brandard. He did excellent work for Messrs. Virtue, and Messrs. Fisher & Sons, who were publishers of many works containing steel engravings. He also painted pictures in oils, of which the one now exhibited is a characteristic example. He died in 1851.

BRUCKMAN, W. L. **Autumn in Sussex.** Oil Painting, 36 in.  $\times$  25 in.  
*Purchased 1906.*

CHARLES, JAMES. **Signing the Marriage Register.** Oil Painting, 72 in.  $\times$  96 in. *Purchased 1896.*

James Charles is one of the finest of our landscape painters. His work is distinguished for its simplicity, freshness, and its faithful rendering of the subtle beauty of our English landscape. His pictures are all characterized by a sensitive feeling for colour, a quality which is never absent even from his slightest work, and also for the purity of his tones. Although he is chiefly known as a landscape painter, he was a thorough master of figure painting, of which the "Marriage Register" may be taken as a typical example. Like Buxton Knight, he found his earliest patrons in Bradford, where many of his best pictures have found a home.

CHARLES, JAMES. **Landscape in Sussex.** Oil Painting, 32 in.  $\times$  38 in.  
*Presented by His Worship the Mayor, W. A. Whitehead, Esq., J. P., 1906.*

CHARLES, JAMES. **Study of an Old Man's Head.** Oil Painting, 19 in.  $\times$  24 in. *Presented by Arthur J. Hill, Esq., 1907.*

**COLLIER, HON. J. Portrait of the Rt. Hon. Lord Masham, J.P., D.L.**  
Oil Painting, 41 in.  $\times$  51 in. *Presented by His Worship the Mayor, Alderman Wm. C. Lupton, 1901.*

Born in London in 1850. Second son of Sir Robert Porrett Collier, afterwards Lord Monkswell. Studied art in the Slade School and at Paris and Munich. He has written a number of books treating on art subjects.

**DICKSEE, FRANK, R.A. Dawn.** Oil Painting, 35 in.  $\times$  98 in.  
*Purchased 1901.*

Born at London, 27th November, 1853; exhibited at Royal Academy when 23 years of age. Elected A.R.A. in 1881 and R.A. in 1891. The following are a few of his notable pictures:—“ Harmony,” “ The Redemption of Tannhäuser,” “ Funeral of a Viking,” “ Paula and Francesca,” “ The Mirror ” and “ The Two Crowns.” This artist is very successful in portraying dramatic situations, and his work always makes a powerful appeal to the imagination.

**DOBSON, H. J., R.S.W. A Scottish Sacrament.** Oil Painting, 52 in.  $\times$  34 in. *Purchased 1893.*

**DRAPER, H. J. The Golden Fleece.** Oil Painting, 100 in.  $\times$  62 in.  
*Purchased 1905.*

Born at London in 1864. Educated in the Schools of the Royal Academy. Mr. Draper finds his best expression in the rendering of classical subjects, wherein he follows the late Lord Leighton, whose tradition he worthily upholds. The above-named picture is a spirited interpretation of an episode in the famous story of the Golden Fleece, and is founded on the following passage in Homer's “ *Odyssey*. ”

“ Now when they were hotly pursued by the King, her father, Medea did cast her brother into the sea to drown, that the King should rescue his son's body and the pursuit be delayed.”

**EVANS, BERNARD, R.I. The Gorge of the Wolf.** Water-colour painting, 42 in.  $\times$  28 in. *Purchased 1905.*

Mr. Bernard Evans was born in 1848. He is the second son of the late Walter Evans, who, along with Pugin, greatly influenced the revival of Mediæval Architecture in England. His principal works are in water-colour, and his subjects have been taken largely from Yorkshire Scenery. He is particularly happy in his rendering of tree forms.

FANTIN-LATOUR, HENRI. **Study of Roses.** Oil Painting, 13 in.  $\times$  17 in.  
*Purchased* 1906.

As a portrait painter and lithographer Henri Fantin-Latour is well known, but he has gained an additional reputation by his remarkable flower studies, in which form and colour are perfectly expressed without any indication of laboured effort or minute detail. He is of French nationality. Born 1836. Died 1904.

FISHER, MARK. **Hill and Dale.** Oil Painting, 74 in.  $\times$  53 in. *Purchased* 1902.

Born at Boston, U.S.A., of English and Irish parents. In childhood he showed a love of drawing, and his tastes and inclinations rapidly developed along artistic lines. In early manhood he received some training in Gleyre's Studio, Paris. He subsequently returned to Boston, but found very scanty patronage for his art. He eventually came to England, where his work, chiefly landscape, is keenly appreciated.

FOSTER, GILBERT, R.B.A. **Eventide.** Water-colour painting. 32 in.  $\times$  22 in. *Purchased* 1905.

Gilbert Foster was born at Manchester in 1855. His father was a portrait painter, and his mother was half-cousin to George Cruikshank. Early in life he went to Leeds, where he received his education at the Grammar School in that city. Exhibited his first picture at the Royal Academy in 1876. Like Edward Stott, he loved the twilight hour, and many of his best pictures are devoted to depicting its mystery and enchantment. He died in 1906.

FRERE, EDOUARD. **The Porch.** Oil Painting, 16 in.  $\times$  19 in. *Presented by Rt. Hon. the Lord Mayor, Alderman J. A. Godwin, J. P.,* 1907.

GIBSON, W. A. **A Dutch Canal.** Oil Painting, 38 in.  $\times$  29 in.  
*Purchased* 1905.

HACKER, ARTHUR, A.R.A. **The Cloud.** Oil Painting, 52 in.×51 in.  
*Purchased* 1902.

Born in London, 1858. Son of Edward Hacker, line engraver. Was Academy student in 1876, and subsequently studied in Bonnat's atelier, Paris. The following is a list of some of his notable paintings:—"Her Daughter's Legacy," "Cloister or the World," "The Mother," "Cradle Song," "The Annunciation." "The Cloud," is an interpretation of a passage in Shelley's poem, which runs as follows:—

"And I all the while bask in Heaven's blue smile,  
While he is dissolving in rain."

HAITÉ, GEO. C., R.I. **A Venetian Fruit Stall.** Water-colour painting.  
31 in.×14 in. *Purchased* 1903.

Decorative artist, designer, painter and illustrator. He is a self-taught artist, and commenced work before he was sixteen. Has exhibited at the Royal Academy since 1863. Although he has made his greatest reputation as a designer, his water-colour pictures are full of charm, and all noted for their brilliant colouring and fine draughtsmanship. He is the designer of the well-known cover of the "Strand Magazine." Born 1855.

HALL, FRED. **The Drinking Pool.** Oil Painting, 64 in.×30 in.  
*Purchased* 1898.

HOBLEY, E. G., A.R.C.A. **Cutting Stack Rods.** Oil Painting.  
32 in.×41 in. *Purchased* 1899.

HORNEL, E. A. **The Pool.** Oil Painting, 42 in.×48 in. *Purchased* 1905.

E. A. Hornel was born in Australia in 1864, but he may claim a strong local connection from the fact that his mother came from Bingley. After studying under Professor Verlat in Antwerp, he returned to England, and identified himself with the Glasgow School of Artists. In 1893-4, he visited Japan, where he carefully studied the art of that country. This visit has left a lasting impression on Mr. Hornel, and has resulted in greatly influencing his style, which is essentially decorative in character. His pictures have been acquired by many Corporation Art Galleries in England and America.

HUDSON, H. J. **Neaera Reading a Letter from Catullus.** Oil Painting, 42 in.  $\times$  62 in. *Purchased 1894.*

HUGHES-STANTON, H. **Evening Twilight—Studland, Dorset.** Oil Painting, 40 in.  $\times$  28 in. *Purchased 1905.*

Mr. Hughes-Stanton was born in 1870. First exhibited in 1886. One of his pictures has been bought for the Luxembourg Gallery in Paris, and last year an important work was purchased by the Chantrey Trustees for the nation. His landscapes are noted for their rendering of nature in its serene and dignified aspects, and for their luminosity and subtleness of colour.

JACKSON, F. W., R.B.A. **In the Spring-time.** Oil Painting, 82 in.  $\times$  41 in. *Purchased 1906.*

Born at Middleton, near Manchester. His first lessons in art were taken at the Oldham Lyceum, and the Manchester Academy of Fine Arts. Subsequently he studied in Paris under Lefévre and Boulanger. Afterwards he spent some years in Italy, mostly at Capri, Venice, Florence and Rome, and visited Morocco in search of subjects for painting. His landscapes are noted for their sweet and tender interpretations of nature, and in this respect his work bears comparison with that of James Charles, who is also a Lancashire artist. Some of his important works have been purchased by the Corporations of Manchester, Leeds, Oldham and Rochdale.

JONES, M. R. **February.** Oil Painting, 62 in.  $\times$  42 in. *Purchased 1898.*

KING, GUNNING. **Saturday Afternoon.** Oil Painting, 26 in.  $\times$  32 in. *Purchased 1894.*

The above is one of the few oil paintings by this artist, who is best known by his fine work in black and white. He is a member of the "Punch" staff and is a regular contributor to the "Sketch" and other illustrated papers.

KNIGHT, JOHN BUXTON, R.B.A. **Portsmouth Harbour.** Oil Painting, 43 in.  $\times$  41 in. *Purchased 1908.*

As a landscape painter in oils, Mr. John Buxton Knight is best known. He, however, did excellent work in water colour and practised etching and mezzotint engraving. Studied at the Royal Academy. He was born in 1842 at Sevenoaks, Kent, and died January 3rd, 1908. His merits were very early recognised in this district, where he found many patrons and friends. All his work is characterized by a vigorous and masculine style, which resembles in many respects that of his great predecessor, Constable.

**KNIGHT, JOHN BUXTON, R.B.A. *Harvest Time on the Conway River.***  
Oil Painting. 46 in.  $\times$  30 in. *Purchased* 1893

**LA THANGUE, H. H., A.R.A. *In the Orchard.*** Oil Painting, 30 in.  $\times$  34 in. *Purchased* 1894.

Mr. La Thangue took the gold medal at the Royal Academy in 1880. Studied in the atelier of Gérôme, in Paris, and passed several years in France before settling down in England. Early in his artistic career he found many admirers in Bradford, where he was elected one of the first presidents of the Arcadian Art Club, and during the last twenty-five years he has kept himself in close touch with the art lovers of the city. Although his work has been influenced by Bastien-Lepage's intense naturalism, Mr. La Thangue has his own way of looking at nature. His individuality is so pronounced that no one could mistake his work for another's, and he is always at his best when interpreting the primitive types of rural people and their surroundings. His drawing and brush-work are full of vigour and energy. Like Lepage and Millet he is most successful when rendering the simple pathos of rustic life. His picture, "The Man with the Scythe" was purchased for the Nation by the Chantrey Trustees.

**LAVERY, JOHN, R.S.A. *Lady in a Green Coat.*** Oil Painting, 37 in.  $\times$  61 in. *Purchased* 1906.

Mr. John Lavery was born at Belfast in 1857. He studied art in Glasgow, London and Paris. Devoting himself chiefly to portraiture he has won for himself considerable distinction in this branch of art. His work is full of strength and freedom in handling, and the later school of portrait painters have been much influenced by his work. He is represented by pictures in most of the principal Galleries of Britain, and the Continent.

**LINDNER, MOFFAT, R.I. *A Dutch River.*** Oil Painting, 46 in.  $\times$  36 in. *Purchased* 1905.

Born at Birmingham. Member of the New English Art Club, and the Royal Institute of Painters in Water-colours. His picture "Evening Glow, Dordrecht," obtained a medal at the Paris Exhibition, 1900. An oil painting, "Holland," was purchased from him by the Liverpool Corporation in 1902.

MURRAY, DAVID, R.A. **A Hampshire Haying.** Oil Painting, 74 in.  $\times$  50 in. *Purchased 1895.*

Like many another artist, Mr. David Murray commenced life with an occupation of a different character from that of a painter. He was born at Glasgow, the 29th January, 1849, where he spent eleven years in commercial life before he finally followed his artistic leanings by taking up art as a profession, and became one of the foremost of modern landscape painters. He was elected a Royal Academician in 1905.

NOBLE, J. S., R.B.A. **The Smithy.** Oil Painting, 81 in.  $\times$  62 in. *Presented by Edwin Noble, Esq., 1901.*

Born 1848. He received his art training at the Royal Academy Schools, and afterwards practised as an animal painter. He was elected a member of the Society of British Artists (afterwards the Royal Society of British Artists), in 1867. His pictures unmistakably betray the influence of Landseer, of whose works Noble was a great admirer. Amongst his important paintings may be mentioned "Lazy Moments," and "Forgotten." The latter has been frequently reproduced. The former picture is in the possession of the Corporation of Leeds. As a painter in water-colours, Noble showed remarkable ability, and had his work in this medium been brought more prominently before the public, it is probable he would have been equally celebrated in this branch of art. He died in 1896.

NORTH, J. W., A.R.A. **Little Rivers rising in the West.** Oil Painting, 74 in.  $\times$  54 in. *Purchased 1905.*

J. W. North is a lover of nature in her gentler moods. For most of his studies and large works he has sought inspiration amongst the woods and luxuriant valleys of Devon and Somerset, with their everchanging colour effects, and clear sunny skies.

In this characteristic picture, the artist represents one of these coombs or valleys in which a rivulet finds its way to the sea through luscious sedges. The opalescent haze through which faintly appear distant hills and woods is an important feature of the picture and one which is represented with great delicacy of colouring. Mr. North was the friend of many famous artists and authors of the last generation, amongst whom may be mentioned Fred Walker and Richard Jefferies. In his early life he worked in the studio of the late Mr. Whymper, the famous wood-engraver, and Fred Walker was one of his fellow pupils. He was elected Associate of the Royal Academy in 1893.

POINT, ARMAND. **A Carpet Weaver—Algiers.** Oil Painting, 62 in.  $\times$  98 in. *Presented by the Heirs of the Late Jonathan Holden, Esq., Reims, 1906.*

PRIESTMAN, ARNOLD. **Moorland.** Oil Painting, 74 in.  $\times$  50 in. *Purchased 1907.*

Arnold Priestman was born in Bradford. Having at an early age shown a decided leaning towards painting, he became a pupil of C. E. Holloway and afterwards of H. H. La Thangue, A.R.A. His artistic efforts have been directed mainly towards expressing the beauty and richness of colouring of the Yorkshire Moors. He is a frequent exhibitor at the Royal Academy and principal exhibitions of art in England.

PRIESTMAN, BERTRAM. **A Hazy Day on the Rochester River.** Oil Painting, 62 in.  $\times$  44 in. *Purchased 1895.*

Born in Bradford, 1868. Son of Edward Priestman, Esq. Has been connected with numerous art societies. Member of Royal Society of British Artists and of the Council of International Society of Sculptors, Painters and Gravers. Represented in National Galleries of Bavaria at Munich; New South Wales at Sydney; Hungary at Buda Pesth; Wales at Cardiff; Ireland at Dublin. A number of his works have been added to various Municipal Art Galleries, both in England and the Colonies.

RACKHAM, ARTHUR, A.R.W.S. **The Magic Carpet.** Water-colour painting, 12 in.  $\times$  17 in. *Purchased 1907.*

Born 19th September, 1867. He received his art training at Lambeth School of Art. In the early nineties he was engaged for black and white work upon the "Pall Mall" and "Westminster" Budgets. It is, however, as a water-colour artist and book illustrator that he is best known. His work is characterized by an imaginative faculty, which is distinctly quaint and original, and his colour is both subtle and tender. All his drawings are notable for their firmness and vigour. Some of his best illustrations have been made for "Peter Pan," "Grimm's Fairy Tales" and "A Midsummer Night's Dream."

ROMNEY, GEORGE. **Portrait of Dr. James Ainslie, Physician, of Kendal.**  
Oil Painting, 41 in.  $\times$  51 in. Purchased 1908.

George Romney takes rank amongst the greatest portrait painters of the world. He was born at Dalton-in-Furness in 1734, and springs from a respectable yeoman family, whose original home was at Appleby. At the age of nineteen he was apprenticed to an eccentric painter named Steele, at Kendal. He married at the age of twenty-two, and painted portraits during the five years of his residence in that town. The portrait of Dr. Ainslie was done at this period, and although he was only twenty-five at the time, it exhibits all the wonderful qualities which characterize this artist's subsequent work. Romney went to London in 1762 and soon made his influence felt there. It is a curious fact that his great contemporary, Reynolds, persistently depreciated his rival, for whose work he had no admiration. In 1782, he became acquainted with Lady Hamilton, whose beauty seems to have quite infatuated him. She often sat to him as a model, and he never appears to have tired of depicting her beauty in his many renderings of classical subjects. The art of Romney is characterized by grace, fine colour, and splendid draughtsmanship, this latter quality probably exceeding that of either Reynolds or Gainsborough. He died in the year 1802, and was buried at Dalton.

James Ainslie was born at Jedburgh, 2nd April, 1732. He was one of the founders, and first physician, of the Kendal Dispensary, 1783. Died at Kendal, 25th February, 1790. Buried at Over Kellet.

RUSHTON, WM. C. **In the Crimble Country.** 24 in.  $\times$  17 in. Purchased 1905.

SADLER, W. DENDY. **A Prisoner of State.** Oil Painting, 62 in.  $\times$  41 in.  
Presented by Mr. Councillor James Hill, J. P., 1903—  
(Lord Mayor, 1908).

Born at Dorking, Surrey, 12th May, 1854. Son of a solicitor; studied in London and Düsseldorf. It would be difficult to find another artist whose work has been more often reproduced by engraving. For most of his paintings he has selected as a subject some feature in eighteenth-century life, often of an amusing character. In his works depicting domestic life of the better classes of that time one finds introduced examples of the elegant furniture and refined household appointments of that period and of which one suspects the artist of having more than an average knowledge.

SICHEL, ERNEST. **Portrait of Sir Jacob Behrens.** Oil Painting, 41 in.  $\times$  51 in. *Presented by the Council of the Bradford Chamber of Commerce.*

Ernest Sichel was born at Ashfield, Bradford. Studied at the Slade School under Professor Legros, and afterwards worked in London. He has exhibited his work at the Royal Academy, New Gallery, International Society of Painters, Gravers and Sculptors, Munich, and other places. He is a member of the Pastel Society, London. The Corporation of Leeds has purchased one of his works for the City Art Gallery. Mr. Sichel is equally at home with both sculpture and painting. His work in the former art is characterized by a strong feeling for form, and by the subtlety of his modelling. His subjects are usually the expression of some pre-historic theme, in which he displays a remarkably accurate knowledge of the archaeology of his subject. His painting is sweet, tender, and refined, and his subjects are always noticeable for their quiet and subdued character.

SICHEL, ERNEST. **A Child's Funeral in the Highlands.** Oil Painting, 53  $\times$  32 in. *Purchased 1896.*

SHANNON, J. J., A.R.A. **The Stairs.** Oil Painting, 37 in.  $\times$  76 in. *Purchased 1899.*

Mr. James J. Shannon holds a place amongst the best of modern portrait painters. His work possesses the ease, strength, and richness of colour which distinguish the best traditions of the Early English School of portraiture.

He was born in New York in 1862 and came to England when sixteen years of age. He has gained many awards at Continental art exhibitions for meritorious work.

STOTT, EDWARD, A.R.A. **A Village Street.** Oil Painting, 32 in.  $\times$  25 in. *Purchased 1895.*

Born at Rochdale, Lancashire. Studied art in Paris under Carolus Duran, and more especially under Cabanel at the Ecole des Beaux Arts. Few artists have interpreted the poetry and mystery of twilight better than Edward Stott, who has made these particular effects of nature his special study.

SULLIVAN, EDMUND J., A.R.W.S. **Lady Flora.** Water-colour painting, 22 in.×30 in. *Purchased* 1905.

" So, Lady Flora, take thy lay,  
And if you find no moral there,  
Go look in any glass and say  
What moral is in being fair.  
O, to what uses shall we put  
The bindweed flower that simply blows,  
And is there any moral shut  
Within the bosom of the rose."—*Tennyson*.

Mr. Edmund J. Sullivan's art has been brought before the public by the *Graphic* and other illustrated papers, for which he has done excellent work. He has achieved success as a book illustrator, and amongst his best efforts should be included his drawings in illustration of Carlyle's "Sartor Resartus," Leigh Hunt's "Old Court Suburb," and "Pilgrim's Progress."

SUTRO, MRS. ESTHER. **La Parisienne.** Pastel, 33 in.×48 in. *Purchased* 1903.

SWAN, JOHN. M., R.A. **Indian Leopards.** Oil Painting, 62 in.×48 in. *Purchased* 1908.

One of the foremost modern animal painters. His art studies were commenced at Worcester, and Lambeth Art Schools, and subsequently he studied in Paris under Gérôme, Bastien-Lepage and Dagnan-Bouveret. In sculpture he received instruction from Frémiet. As a painter and sculptor he has had a successful career, and numerous honours have been conferred upon him. He was elected Associate of the Royal Academy in 1894 and Academician in 1905.

SWYNNERTON, MRS. A. L. **Oceanid.** Oil Painting, 45 in.×41 in. *Presented by Mrs. C. J. Herringham*, 1908.

SYMONDS, W. R. **The Princess and the Frog.** Oil Painting, 43 in.×45 in. *Purchased* 1908.

THOMSON, LESLIE, R.I. **Holyhead Mountain.** Oil Painting, 51 in.  $\times$  31 in. *Purchased 1907.*

Mr. Thomson was born in Aberdeen in 1851.

The artist has chosen one of his favourite subjects for this picture. In an expanse of undulating country or in a stretch of seashore, Mr. Thomson always finds a subject in which to express his wonderful sense of perspective and of colour values.

There is a poetic charm in all his work, which is noted for its sweetness and reticence. In this picture there is a masterly treatment of cloud forms, with varying effects of light and shadow upon the sea and shore. In the far distance, Holyhead Mountain rises behind a range of dark hills.

TUKE, HENRY S., A.R.A. **The Lemon Tree.** Oil Painting, 55 in.  $\times$  42 in. *Purchased 1898.*

Born at York in 1858. Studied at the Slade School, and afterwards in the studio of J. P. Laurens, in Paris. First exhibited at the Royal Academy in 1879. In the delineation of sea life, he is particularly happy. His picture "All Hands to the Pump" was purchased by the Chantrey Trustees in 1889.

VERELST, WILLEM. **Portrait of Sir William Wentworth.** Oil Painting, 38 in.  $\times$  46 in. *Presented by J. Firth, Esq., 1887.*

Date of birth not known. Died about 1756.

WARD, JAMES, R.A. **Gordale Scar.** Oil Painting, 42 in.  $\times$  32 in. *Purchased 1904.*

James Ward was born at London in 1769. He commenced early in life to study the art of engraving. Under John Raphael Smith he worked for a number of years, after which time he served an apprenticeship with his brother William Ward, the engraver. It is as an animal painter that he is best known, and his excellent knowledge of anatomy was probably the foundation of his reputation in this branch of art. He painted another picture of Gordale Scar, on a much larger scale, which is now in the National Gallery. He was elected R.A. in 1811, and died in his ninety-first year, November, 1859.

WIRGMAN, T. BLAKE. "Gather ye Rose-buds while ye may." Water-colour painting, 30 in.  $\times$  24 in. Purchased 1905.

Mr. T. Blake Wirgman comes from a Swedish stock. His grandfather wrote the article on Kant in the "Encyclopedie Londinensis." He entered the Royal Academy Schools at the age of fifteen, and took a first silver medal at the age of seventeen for drawing from the antique. Afterwards he studied in Paris under the famous Hébert. Returned to London and did a series of portraits of celebrities for the *Graphic*. Commissioned by Sir John Millais to paint a picture, and subsequently painted portraits of the Duke and Duchess of Albany, and a great number of other celebrated persons. Besides portraits he has painted many notable pictures, including "Elsa and the Swan," "Joan of Arc," "Heaven's Gate," and "Captive Cupid."

WYLIE, R. A Breton Sorceress. Oil Painting, 44 in.  $\times$  36 in.  
*Presented by the family of the late Alfred Harris, Esq.,  
of Kirkby Lonsdale.*

ZIMMERMAN, PROFESSOR A. The Pyramids of Gizeh. Oil Painting, 60 in.  $\times$  37 in. *Presented by E. Posselt, Esq..*

## Etchings, Mezzotints, and Steel Engravings.

BAUER, M. A. J.

Cavalry.	Etching.	26½ in. × 22 in.
Funeral Ceremony.	„	27 in. × 22 in.

*Purchased 1906.*

CAMERON, D. V., A.R.S.A., R.W.S. **Pont Neuf.** Etching, 12 in. × 6 in.  
*Purchased 1906.*

Born at Glasgow in 1865; painter and etcher; exhibitor at principal Continental and American exhibitions, where numerous gold and silver medals with other awards have been conferred upon him. He is one of the most prominent members of the band of artists known as the "Glasgow School." Although he is best known as an etcher, his work in oil is full of distinction.

BONE, MUIRHEAD. **Ossett.** Dry-point 8 in. × 3½ in.  
**Hove** „ 10 in. × 6 in.  
*Purchased 1907.*

Born in Glasgow, 1876. Studied at the Glasgow School of Art, Member of the New English Art Club. Mr. Bone is one of the most original of our living etchers.

BRANGWYN, FRANK, A.R.A., R.E. **The Storm.** Etching, 19 in. × 18 in.  
*Purchased 1906.*

Born at Bruges, of Welsh extraction. Member of Société Nationale des Beaux Arts, Paris: Secession, Munich: Japan Society, London, and other important Art Societies. As an etcher he stands in the front rank. His work is remarkable for its extreme virility, and his pictures in oil show a highly decorative feeling. He loves to portray the various activities of the toilers, and more especially those on our shipping wharves, or amidst scaffolding of bridges and buildings. He has also done fine work as a painter of frescoes, which are noted for their boldness and vigour of design.

FITTON, HEDLEY, A.R.E. **Via dei Girolami, Florence.** Etching,  
13 in.  $\times$  11 in. *Purchased 1907.*

Mr. Fitton first came into notice by his drawings for the Manchester newspapers, but it is in the domain of etching that he has made his most distinctive mark. He is particularly happy in rendering the beauty and glamour of old buildings and picturesque thoroughfares.

HALL, OLIVER, R.F. Etchings. *Purchased 1906.*

<b>Rain on the Lancashire Fells.</b>	9 in. $\times$ 6 in.
<b>Hayling Island.</b>	10 in. $\times$ 7 in.
<b>Pond Head Creek—Hayling Island.</b>	7 in. $\times$ 6½ in.
<b>West Point—Hayling Island.</b>	6¾ in. $\times$ 4½ in.
<b>Pine Trees on the edge of the Moor.</b>	9 in. $\times$ 6 in.
<b>Wind in the Trees—Hayling Island.</b>	8 in. $\times$ 5 in.
<b>Storm Clearing.</b>	10 in. $\times$ 8 in.
<b>Building Portsea Embankment.</b>	7 in. $\times$ 5½ in.
<b>Study of Trees.</b>	5 in. $\times$ 4 in.
<b>The Fallen Tree.</b>	10 in. $\times$ 7 in.

MACLAUGHLAN, D. S. **St. Sulpice.** Etching, 9 in.  $\times$  12 in. *Purchased 1906.*

PENNELL, JOSEPH. <b>Broadway.</b>	Etching.	7 in. $\times$ 12 in.
<b>Canon No. 1.</b>	„	5½ in. $\times$ 10½ in.
<i>Purchased 1906.</i>		

Born in America. Mr. Pennell is one of the most versatile and gifted draughtsmen of this generation. He is widely known as a book illustrator, and also as the writer of a number of books of travel. He is one of the few men with whom Whistler was really on intimate terms, and he has written, along with Mrs. Pennell, the authorised life of that great artist.

## Colour Prints.

*Purchased* 1906.

THAULOW, FRITZ.

<b>The Month of May.</b>	22 $\frac{3}{4}$ in. $\times$ 17 $\frac{1}{2}$ in.
<b>Bridge at Antwerp.</b>	22 $\frac{3}{4}$ in. $\times$ 17 $\frac{1}{2}$ in.
<b>Oudenarde (Evening).</b>	17 $\frac{3}{4}$ in. $\times$ 22 $\frac{1}{4}$ in.
<b>The Marble Stairs at Venice.</b>	22 $\frac{3}{4}$ in. $\times$ 17 $\frac{1}{2}$ in.
<b>The Washerwomen at Quimperle.</b>	22 $\frac{3}{4}$ in. $\times$ 17 $\frac{1}{2}$ in.

This eminent Norwegian was born in 1847, and like most of his contemporary artists, sought the studios of Paris for his principal training. His powers as a colourist and his methods of expression brought about him many of the younger generation of painters. He advocated and practised outdoor work under all conditions of weather, with the result that there is remarkable atmosphere and freshness in his work. The brilliant Norwegian glacier and soft evening effects of Southern France were equally regarded by him as subjects for his canvas. He died in 1907.

TURNER, J. M. W., R.A. Prints from Turner's *Liber Studiorum*.  
Etching and Mezzotint. *Purchased* 1906.

<b>The Clyde (1st state).</b>	10 $\frac{1}{2}$ in. $\times$ 7 in.
<b>Water-cress Gatherers (2nd state).</b>	10 $\frac{1}{2}$ in. $\times$ 7 $\frac{1}{2}$ in.
<b>Morpeth, Northumberland (1st state).</b>	10 $\frac{1}{4}$ in. $\times$ 7 in.
<b>Rispah (2nd state).</b>	10 $\frac{1}{2}$ in. $\times$ 7 in.
<b>Watermill (1st state).</b>	10 $\frac{1}{2}$ in. $\times$ 7 in.
<b>Windmill and Lock (3rd state).</b>	10 in. $\times$ 7 in.
<b>Lake of Thun (2nd state).</b>	10 $\frac{1}{2}$ in. $\times$ 7 in.
<b>Solway Moss (1st state).</b>	10 $\frac{1}{2}$ in. $\times$ 7 $\frac{1}{4}$ in.
<b>Mount St. Gothard (1st state).</b>	10 $\frac{1}{4}$ in. $\times$ 7 in.

The series of prints known as the "Liber Studiorum" was commenced by Turner in the year 1807. According to his own prospectus of the undertaking it was intended as an illustration of landscape composition, and he classed the prints as Historical, Mountainous, Pastoral, Marine and Architectural. His method was to make sepia drawings of the subjects, and then partly with his own hand, partly with the help of professional engravers, to transfer them to copper by a mixed process of etching and mezzotint. The whole series forms a tremendous monument of Turner's genius. The original plan was to issue a hundred plates, but after dragging on for twelve years the project was dropped. Only seventy plates were finished, but they still remain the finest examples of engraving and etching which the world has ever seen.

## Sculpture.

ACTON, JOHN ADAMS.

**Albert, Prince Consort of England.** (Marble Bust).

**Her Majesty Queen Victoria.** (Marble Bust).

*Presented to the Corporation by Sir Angus Holden (created Lord Alston, 1908).*

ACTON, J. ADAMS. **Sir Titus Salt, Bart.** (Marble Bust).

*Bequeathed by the late R. Mawson, Esq., 1905.*

DRURY, ALFRED, A.R.A.

**His Royal Highness the Prince of Wales** (Marble Bust).

*Presented by Major F. C. Foster, J.P., 1906.*

**The Right Hon. Lord Masham, J.P., D.L.** (Marble Bust).

*Presented by the Workpeople of Listers, Ltd., 1904.*

**The Age of Innocence** (Marble Bust). *Purchased 1906.*

Alfred Drury, A.R.A., one of the most distinguished of modern sculptors, was born in London. His art training was received at the Oxford School of Art and National Art Training Schools, South Kensington. He also studied under Dalou, at Paris. He has executed many important statues for provincial cities. The colossal statue of Her late Majesty, Queen Victoria, in Victoria Square, Bradford, is one of his notable works. In Leeds, the City Square has been recently beautified by several of his bronze statues, amongst which may be mentioned that of Dr. Priestley, who was born near Leeds, and who made many important researches in the study of chemistry. Mr. Drury has also executed many sculptured decorations for recently erected public buildings in London. Amongst his many works of importance may be mentioned:—"The Triumph of Silenus," "The Genius of Sculpture and Il Penseroso," "Echo," "His Majesty King Edward VII.," "His Royal Highness the Prince of Wales," "Griselda," "Age of Innocence," and "The Right Hon. Lord Masham."

FEHR, H. C. **Dr. Edmund Cartwright** (Marble). *Purchased 1904.*  
**The Rt. Hon. Lord Masham** (Bronze Bust). *Presented by*  
*H. C. Fehr.*

Educated at the Royal Academy Schools. At the age of twenty-four, his "Rescue of Andromeda" was purchased for the nation by the Chantrey Trustees. Besides the statue of Dr. Cartwright, he has executed those of James Watt and John Harrison for the City Square in Leeds, and a statue of Queen Victoria for Hull. His principal ideal works are "Hypnos bestowing sleep upon the Earth," "St. George and the Rescued Maiden," "The Fallen Angel," "Spirit of the Waves," etc., all of which have been exhibited in the Royal Academy.

FORD, E. ONSLOW, R.A. **Head of a Girl** (Bronze). *Purchased 1898.*

Born in London, 1852. Died 1901. At the age of eighteen he went to Antwerp and joined the Royal Academy Schools in that city. Shortly afterwards he went to Munich and entered the studio of Prof. Wagmüller. When in his twenty-ninth year, he executed the statue of Sir Rowland Hill for the Royal Exchange. In 1883 he made the statue of Mr. Gladstone for the National Liberal Club, and the marble statue of Sir Henry Irving in the Guildhall. His last important work was the colossal statue of Queen Victoria in Manchester. His ideal figures include "Folly," now in the Tate Gallery, "Echo," "Applause," "Music," etc.

LEE, T. STIRLING. **Head of a Girl** (Marble). *Purchased 1906.*  
**Head of a Girl** (Bronze). *,,*

Son of Mr. John S. Lee, architect. Born in London, March 16th, 1856. Educated at Westminster School. He received his first tuition from J. Berner Philips, and afterwards studied in the Academy of Fine Arts, Paris. In the Royal Academy Schools he obtained gold and silver medals and a travelling scholarship. He also holds a gold medal from Munich, and a bronze one from the French Government. Mr. Lee was one of the original founders of the New English Art Club, the International Exhibition of Painters, Gravers, and Sculptors, and the Chelsea Arts Club. His principal works include the sculptured panels for St. George's Hall, Liverpool, "The First Death," "Cain," "Echo," "Kiss of Dawn," "Fatherhood," etc.

MACLEAN, T. N. **Ione** (Plaster Statue). *Presented by John Foster, Esq., J.P., D. L. 1908.*

MÜLLER, CARL. **The Minstrel's Curse** (Marble Statue). *Presented by Edward Priestman, Esq.*

NOBLE, M. **George Edmund Donisthorpe, Esq.** (Marble Bust). *Presented by the Rt. Hon. Lord Masham, 1907.*

SICHEL, ERNEST. **A Gaul** (Bronze Statuette). *Purchased 1906.*

THOMAS, HAVARD. **Meditation** (Marble Head). *Presented by Mr. Alderman and Mrs. W. E. B. Priestley.*

UNWIN, MISS H. **The Annunciation** (Plaster Relief, coloured).  
24 in.  $\times$  29 in.

WALKER, A. G. **The Kiss** (Marble). *Purchased 1906.*

Arthur G. Walker furnishes a remarkable instance of the artistic instinct forcing its way to expression through the obstacles which surround it. When a child, he was always cutting the figures of men and animals out of wood. When quite young, he copied the figure of Marysas in the British Museum, and this procured him admission to the Royal Academy Schools, where he worked in painting and modelling for two years. Then his father died and he was thrown upon his own resources. He kept himself by doing work for the illustrated papers, and also by executing designs for mosaics. It was only by exhibiting work in plaster at the Royal Academy that he kept in touch with his real work. He early recognised that his talent lay in carving his subjects in marble without previous modelling in clay, and all his later work has been produced in this manner. His life-sized marble group, "Sleep," was exhibited in Paris in 1902, where it gained the only gold medal given that year for sculpture. Mr. Walker's principal ideal works are:—"The Thorn," "Adam and Eve," "Sleep," "The Kiss," "When the World was in its Golden Prime," "Circe," "Motherhood."



Young Blackcock.

EDWIN ALEXANDER A.R.W.S.



A Breezy Crossing.

W. H. BARTLETT.





A Sheep Farm on the South Downs.

J. AUMONIER, R.I.









**A Tidal River.**

J. C. BENTLEY.



**Autumn in Sussex.**

W. L. BRUCKMAN.





**The Gorge of the Wolf.**

BERNARD EVANS, R.I.



**Landscape in Sussex.**

JAMES CHARLES.





**Signing the Marriage Register.**

JAMES CHARLES.





Portrait of the Right Hon. Lord Masham, J.P., D.L.

HON. J. COLLIER.



H. J. DOBSON, R.S.W.

A Scottish Sacrament.







The Golden Fleece.

H. J. DRAPER.





Study of Roses.

HENRI FANTIN-LATOUR.



The Porch.

EDOUARD FRERE.





MARK FISHER.

Hill and Dale.





A Dutch Canal.

W. A. GIBSON.





**The Cloud.**

ARTHUR HACKER, A.R.A.





The Drinking Pool.

FRED HALL.





**Cutting Stack Rods.**

E. G. HOBLEY.



**Eventide.**

GILBERT FOSTER, R.B.A.





**The Pool.**

E. A. HORNEL.





In the Spring-time.

F. W. JACKSON, R.B.A.





February.

M. R. JONES.





Saturday Afternoon.

GUNNING KING.



Evening Twilight—Studland, Dorset.

H. HUGHES-STANTON.





Portsmouth Harbour.

JOHN BUXTON KNIGHT, R.B.A.





Harvest Time on the Conway River.

J. BUXTON KNIGHT, R.B.A.





**In the Orchard.**

H. H. LA THANGUE, A.R.A.





Lady in a Green Coat.

JOHN LAVERY, R.S.A.





A Dutch River.

MOFFAT LINDNER, R.I.





A Hampshire Haying.

DAVID MURRAY, R.A.





The Smithy.

J. S. NOBLE, R.B.A.





Little Rivers rising in the West.

J. W. NORTH, A.R.A.





**A Carpet Weaver, Algiers.**

ARMAND POINT.



ARNOLD PRIESTMAN

Moorland.





BERTRAM PRIESTMAN.

A Hazy Day on the Rochester River.







**The Magic Carpet.**

ARTHUR RACKHAM, A.R.W.S.





Dr. James Ainslie, Physician, of Kendal.

GEORGE ROMNEY



W. DENDY SADLER.

A Prisoner of State.







**The Stairs.**

J. J. SHANNON, A.R.A.





Portrait of Sir Jacob Behrens.

ERNEST SICHEL.





**Lady Flora.**

EDMUND J. SULLIVAN, A.R.W.S.





JOHN M. SWAN, R.A.

Indian Leopards.





**Oceanid.**

MRS. A. L. SWYNNERTON.





**The Princess and the Frog.**

W. R. SYMONDS.





Holyhead Mountain.

LESLIE THOMSON, R.I.





The Lemon Tree.

H. S. Tuke, A.R.A.





**Gordale Scar.**

JAMES WARD, R. A.





**"Gather ye rosebuds while ye may."**

T. BLAKE WIRGMAN.



R. WYLIE.

A Breton Sorceress.







His Royal Highness the Prince of Wales (Marble Bust).

ALFRED DRURY, A.R.A.





The Right Hon. Lord Masham, J.P., D.L. (Marble Bust).

ALFRED DRURY, A.R.A.





**The Age of Innocence (Marble Bust).**

ALFRED DRURY, A.R.A.





**Head of a Girl (Marble).**

T. STIRLING LEE.





**Meditation (Marble Bust).**

HARVARD THOMAS.





**The Kiss (Marble).**

A. G. WALKER.





